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Jean-Marc Besse

« Embrasser la terre d'un seul coup d'œil » : The First Parisian Georamas

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I. Between eighteen twenty five and eighteen thirty two, parisian strollers were given the possibility to improve their knowledge of geography, on what was called at that time « le boulevard ». More precisely, at the end of the « grands boulevards », they had the opportunity of visiting a geographical exhibition, and maybe attending some lessons, in a quite particular building. This building was situated Boulevard des Capucines, number seven, at the corner with the rue de la Paix (today, it would be in front of the Opera). Its name was « the Georama, or general view of all parts of the world ».

According to the descriptions that have been made of it, the building, inside and outside, was rather impressive. Its external look was that of an octagon. The façade was ornated by a peristyle with four columns in a doric style. After have passed through a dark hall, the visitors could penetrate inside a rotunda. The ceiling of the rotunda was made of transparent glass, so that the outside light could shed on the inside. At the center of this rotunda was set a big globe. It was sustained by thirty-two thin columns in a arabesque style. This globe was made of transparent tissue, painted in water colours. The tissue was fixed on thirty six iron sticks. The globe was forty feets in diameter (about thirteen meters, the height of three floors of a common building). Visitors could go up inside the globe thanks to a spiral staircase, that led them to three galleries. The galleries were placed in front of the tropics and the equator of a great map of the world, that was painted on the inner side of the globe. The iron sticks represented the meridians and the parallels (illustration1 : géorama Delanglard, 2^e projet)).

I shall come back to the building itself in a few moments. But I would like, first, to underline the resemblance between the georama and the other places in Paris where geographical and historical exhibitions were presented, even if in a quite different way. Particularly, we could underline the closeness of the georama with the panoramas that were set, by that time, on the « grands boulevards ».

As it has been said many times, nineteenth century is the century of the panorama. Panoramas are set at that time in many great European cities, mostly in Great Britain, in France, and in Germany. These circular and closed spaces were conceived, at the beginning, to represent in a very big size, natural and urban landscapes (illustration 2 : Robert Barker). The invention of Robert Barker is introduced in Paris par Robert Fulton in seventeen ninety nine. Fulton manages to have a rotunda built in the garden of the bygone convent of the Capuchins. Since the end of the French revolution and the destruction of the convent, the garden had become one of the most frequented place for entertainment in Paris. An inquisitive mind could find in the ruins of the church a good deal of the most exciting pleasures, whether licit or not. The panorama is opened in September, with a *View of Paris* by Prévost, and achieve a great success. Two other rotundas are built on the boulevard Montmartre in eighteen one, next to the famous passage des Panoramas (illustration 3). In these buildings, Prévost will present to the public many views of cities (London, Rome, Amsterdam, Naples). In eighteen eight, a new panorama is built boulevard des Capucines. Its size is taller than that of the previous buildings, so that it can receive paintings of thirty two meters in diameter. And again in eighteen thirty one a rotunda, still taller, is erected on what is now the Place de la République. So, up to the end of the nineteenth century, new geographical and then historical panoramas of that kind will be proposed to the public, always successfully, in various places in Paris (mainly on the Boulevard and in the Champs-Élysées). After this quick overview, I would say that the georama of the boulevard des Capucines is created in a particular urban context, a context that is characterized by the development of spectacular exhibitions of the human and natural world, past and present, and by the development of the mass media. The georama plays its part in this context.

But I would like to stop for a while on the following question : what are the reasons for such a public success ? What are the reasons why the panorama can produce such an effect upon the spectators ? I guess that the answer to that question could give us an issue concerning the proper meaning of the georama itself.

The panorama could be characterized, according to me, with three specific qualities :

a) First the circular structure of the painting. This structure allows to present to the viewer a total landscape, and so to supply him with an experience rather similar to the one that he could get if he was placed in the real nature, at the top of a belvedere, for example. The viewer is surrounded by the painting, as if he was standing in the landscape, in the midst of nature. Inside the panorama, the illusion produced by the painting is far more effective than in the case of a « classic » picture, because in the classic picture, the viewer stays « at the

window », whereas in the panoramic painting, the spectator is immersed in the midst of the landscape.

b) The second element comes to stress the first one : it is the size of the painting. The spectator is truly invaded by the dimensions of the picture that surrounded him, and this strengthens the sensation of reality that is given by the painting.

c) The third element is the lighting, and is quite decisive. Inside the panorama, the only place that is illuminated is the painting, thanks to a bright light that is projected upon it from the top. Almost all the building is in the dark, and the spectator is introduced to the painting after have passed through dark corridors. The system is conceived in such a way that the spectator should not have the possibility to compare the artificial light inside the panorama with the external light. And, above all, that he should *forget* the external light. So the illusion of reality is perfect : the spectator comes up to the great and bright painting as if he were entering in a real world. According to Hittorf, who was at that time an important creator of panoramas in Paris, the spectator « is loosing oneself, as it were, into an immensity whose he cannot realize ».

Let's emphasize immediatly this apparent paradox : we need to be immersed in the most strong illusion to be introduced more directly to the reality itself. We need to forget our actual reality to have an access to the virtual reality of the external world that is presented on the painting. The panorama is a paradoxical space, but the georama too is a space of that kind.

In any case, by that time, a sort of panorama fashion spreads over Europe and in the United States. This method of a painted rotunda is declined in various ways. In Paris, in the years when the georama is opened, the public can also visit, on the Boulevard, the panoramas that I have refered to and other spectacular exhibitions of the same kind : the Alporama, the Europorama, the Cosmorama, the Uranorama, the Hydrorama, the Neorama, the Traveller Panorama, the famous Diorama, and so on. Balzac, in his novel *Le Père Goriot*, makes an ironic description of what M. Hyde has called a « panoramania ».

The georama belongs to this cultural and commercial trend. It is created in the neighborhood of these exhibitions. It proposes a kind of exhibition very similar to the others in its aim and spirit : the spectacle of the terrestrial world inside an « all-embracing » view. The georama belongs to this great cultural trend, that is so distinctive of the nineteenth century, and that is a process by which, first, the external world is transformed and reduce in an image, and then, by which this image is largely diffused in the general public.

However, the georama takes its part in this movement in a specific way (and maybe too serious for the general public). It does not expose landscapes, whether natural or urban ; it

does not show old monuments or exotic and striking scenes. Inside the building, on the inner side of the sphere, the spectator discovers only a map. Even if it is a map of the world, and a big one, it is only a silent map, without music or words or anything else that could be exciting for the eye, in short : a rather scientific object. The other establishments in the neighborhood are far more exciting, I would say.

And I would say that the future difficulties of the georama lay in this fact : the georama wants to be a spectacle, but a pedagogical one. Its claim is to present itself as a scene of the geographical knowledge. Its claim is to convey in a popular way the scientific knowledge given by the geographers of the time. We could say that there is a contradiction inside this building : a contradiction between two aspects of the geographical culture of the time : on one side, science, on the other side, entertainment.

II. Now, let us come up to the building, and to the context of its creation.

In may eighteen twenty two, Charles-Antoine Delanglard, who was an employee in the administration of indirect taxation, presents a project to the Geographical Society of Paris. We know not much about Delanglard. All that I could find is that at that time he was living rue sainte Honoré. He is married and has two children. He doesn't seem to have been born in Paris, but we don't know when. And we know that he died in London in eighteen thirty two. According to the Bulletin of the Geographical Society, Delanglard presents « the project of a round machine or globe, of one hundred and twenty feet in circumference, and representing to the eye the outer surface of the earth. He calls it *Georama*. He reads his memoir and shows his drawings. The Commission orders the memoir to be deposit in the archives of the Society ».

In the same time, Delanglard registers a patent. The text of this patent is more precise in the description of the method of the georama, and gives us a better understanding of its wellcome by the Geographical Society. I quote : « The georama is a machine thanks to which the eye can embrace almost the totality of the surface of the earth at first sight. It consists in a hollow sphere of about forty feet in diameter, in the center of which the spectator is placed on a platform of about ten feet in diameter ». From this platform the spectator « discovers all the parts of the terrestrial globe, which are painted in oils on frames that are overlayed with linen and that covers all the inner sides of the machine. This general map of the world will be drawn from the best known geographical maps ».

The georama is not a globe in the usual sense of the term, because the point is not to go round it and to watch it from the outside. Rather, the question is to take place inside the

globe, and to consider a concave map (illustration : intérieur géorama premier projet). But neither the point is to consider the map, as it were, from the bottom and by transparency, as if we were situated inside the globe whereas the map itself would be painted on the outside. This is the true originality of the project designed by Delanglard, I quote him again : « To get a good idea of the effect produced by the georama, this machine must not be conceived as representing the form of the earth, because it should offer to the eye a convex surface instead of a concave one. Neither the spectator must be supposed in the center of the earth that would be diaphanous, and whom the outer envelope (...) would present lands and seas as seen from the bottom. The georama presents the surface of the earth and must be conceived only as *a huge map without gap* ».

The georama is not exactly a panorama, because it does not show a landscape : it is a tall map drawn on a concave surface. However, the rotunda designed by Delanglard is rather similar in its spirit and its means (just think of the lighting) with the system that was used inside the panoramas during the same years. Even if in the georama, the spectator is not in the middle of a cylinder, but of a sphere.

According to its creator, the sphere itself can be built in various materials (wood, stone or plaster) and it can be set indifferently inside buildings of various sizes and nature. In a first step of his project, Delanglard had conceived a building that had been attractive, if it could have been materialized : he wanted the terrestrial sphere to have been set inside a building very similar to a temple, whether greek, or revolutionary (illustration : extérieur du premier projet).

Let us stop for a while on this temple. We could be struck by the resemblance of this building with some previous projects, conceived by French architects at the end of the eighteenth century. These projects conveyed themselves a pedagogical and a symbolic intention, and they made use of the geographical knowledge of their time. We could refer to these successive projects of a « temple of the earth », that have been designed by Ledoux, Lequeu, Sobre, Vaudoyer (illustrations : Lequeu, Sobre, Vaudoyer).

I would not say that Delanglard knew these projects. I am not sure of that. I can only present an hypothesis. Delanglard, to have his project designed, has employed a young architect, Châtelain, who was leaving at that time the Ecole des Beaux-Arts (School of fine arts) in Paris, where he had studied in the previous years. In this school, the testimonies and the teachings of this tradition were still present in the twenty's, and most of all the drawings were still available. One of the major representative of this tradition, Durand, is said to have built a portable panorama in eighteen twenty nine in Paris. Our young architect could have

been inspired by these models with which he could have been acquainted during his student years.

Broadly speaking, I would underline one typical element of the spirit inside which the first georama has been received, and maybe conceived : the georama appears as a prolongation, or a consequence, of the spirit of the french enlightenment, within a urban space and a society where the spectacle is more and more in favor.

However that may be, the georama is welcome by the Geographical Society. Delanglard achieves to rent a ground on the boulevard des Capucines, where he manages to have the sphere built. In may eighteen twenty five, the georama opens its doors. The effective building is far more sober in its look and its size than what it could be expected from the first project. I have already given the description at the beginning of this paper. In fact, between eighteen twenty two and eighteen twenty five, Delanglard has transformed his project in three points (may be on account of the remarks of the members of the Geographical Society).

First, the external look of the building itself. The globe is not, as it had been previously conceived, directly set on the street. It is now set inside a closed building, like a panorama, and the public, as if it was in a panorama, is given the world to see inside a dark rotunda, that reinforces the mysterious mood of the experience.

Secondly, inside the sphere, there are now three galleries, instead of the one designed in the first project. Thanks to these galleries, the spectator is supposed to get a closer view of the details in the map.

The third modification is the most important one. In the first project the map was conceived to be painted in oils on opaque linen, and the light should have shed from the top of the sphere. In eighteen twenty five, when it is finally produced, the map is painted in water colours on a thin transparent tissue. The light comes not only from the top, but also from this transparent tissue.

III. But I would like now to tackle a new point : why geographers should have been interested in the georama ? What are the elements found in the georama by Bory de Saint-Vincent and Jomard, but also Humboldt and Ritter, that they could not find elsewhere ? What is the originality of the georama, inside the history of cartography ?

I would answer in two steps, that are connected : first, the georama is a pedagogical instrument of a great efficiency if we consider the question of the means by which the geographical imagination can be improved ; secondly, the georama is a quite paradigmatic

illustration of the research program of the geography at that time. Let us stop a while upon these two points.

We know not much about the map exposed inside the georama. All has been destructed and sold in eighteen thirty two. However we know, thanks to some testimonies, that many important members of the Geographical Society of Paris, Jomard, Bory de Saint-Vincent, Walckenaer, Letronne, Alexander of Humboldt, have given close attention to the question of the accuracy of the map. They have visited the georama since the beginning, and have made suggestions for its improvment. Morerover, we know that Jomard has commissioned Vivien de Saint-Martin, who was still a young cartographer, to « control the construction and the design » of the map (I quote Vivien, from a private biographical sketch that I found in the archives of the Geographical Society). So we can deduce that this map was close to the ones that Vivien was producing in Paris at the same time. The scale chosen for the map was the millionth. Finally, we know that Delanglard had set on the galleries, in front the map, some kind of lens, so that the spectators could have a better view of the details of the map.

As a matter of fact, we could consider the building and the map designed by Delanglard as a urban development, and a rather spectacular one, of the globes that were used since the sixteenth century in geographical education. And we could add that the georama, that was greater in size than the usual ones, and so could give more details to the viewer, was a very good means to procure this viewer a more exact representation of the world. That was precisely what wanted the geographers of that time : an accurate image. The georama is a better pedagogical map, it seems, thanks to its size.

Moreover, the georama has another quality : it allows the exercise of comparaisn between geographical places. The georama can give birth to a *comparative geography*, which is a essential means for a better understanding of the surface of the earth, according to its first visitors. In eighteen forty four, in a report on the second georama built in Paris (in the gardens of the Champs-Élysées) presented to the Academy des Sciences, Bory de Saint-Vincent recalls these words that had been pronounced by Humboldt when he was going out of the first georama : « Notwithstanding my great use of geographical maps during all my life, I had not still realize, for example, the form and the extension of Polynesia and Pacific Ocean. What I have just seen corrects most of my previous conceptions about the relationships between lands and seas ». Bory de Saint-Vincent comments this statement of Humboldt and adds that inside the georama he was easy to catch a glimpse of the natural regions and political empires, with their true proportions and relative situations, because one has only to turn head round, and run

one's eyes over the map. Thanks to these progressive visual comparisons, and the comments of a professor, the spectator should improve his general understanding of the world.

The main originality of the georama, however, lays in the possibility that it gives the spectator to get an « all-embracing » view of the surface of the earth, that is, in the language that was used by the geographers of that time, a intuitive view of the world. The big distinction between the georama and the other great urban globes conceived by Lequeu, for instance, or Elisée Reclus at the end of the nineteenth century, lays in that point : in the ordinary globes, whether great they might be, the spectators must stand outside, even if they can go round it, whereas in the case of the georama, they can penetrate in it, they can walk into it. And, according Delanglard, this is properly the pedagogical advantage of his own creation. The explicit aim of his machine is indeed to correct the inadequacies of the usual maps, but also of the convex globe, that presents to the eye only few geographical places, those that are close to the viewer. Usual maps and convex globes can offer only partial views of the earth, whereas the concave map that is painted inside the georama sets the possibility for a total view. And why ? Because the georama is like a panorama, we could say. As if it was standing in the center of a panorama, the viewer is standing in front of a reality by which he is almost totally wrapped, without any gap in the movement of the eye. The spectator seems to have a direct access to the terrestrial totality that surrounds him. The main and specific quality of the georama does not lay only in its size and accuracy, but also in its power to suggest in front of the eyes of the spectator the imaginary presence of the terrestrial totality. Inside the georama the spectator is conducted to believe that the totality of the surface of the earth is displayed in front of his eyes. Impossible gaze indeed, paradoxical gaze of course, and nevertheless, a gaze that is achieved thanks to the georama.

The georama appears to embody, in that way, one of the main aspects of the research programm of the geography in the first half of the nineteenth century. On that point, we could refer to another witness of the reactions of Humboldt in front of the georama. The witness is Marc-Antoine Jullien, and he is an important character in my story. I quote : « Humboldt (...) found that the idea of placing the spectator in such a situation that he could embrace in one glance all the regions of the world (...) and that he could bring together and compare the different countries, as if in an immediate intuition, was a good and ingenious idea ». We know that Humboldt has written many times on the panoramas and other machines of that kind. He wanted them to be multiplied in the great european cities, because they were a essential means (I quote him) to « familiarize men with the unity of the world ». The main quality of

the panoramic machines, like the georama, is a synoptic or a panoptic quality : the world is given to a viewer that is standing in the center of a round machine and runs one's eyes around him. I don't know if Humboldt did really make use of these words « embrace in a glance », or « immediate intuition » in connection with the georama. Maybe they are forged by the witness himself. But it is true that these expressions are very close to those that Humboldt has made use of in his *Cosmos*. Humboldt himself, as a matter of fact, refers to a « total view » or to a « general intuition », that would be necessary to obtain a better understanding of the world as a whole. The georama appears indeed as a response to this precise epistemological program, which is the program of a « metaphysical empiricism », developed by Humboldt and Ritter by that time.

IV. So, with the patronage of the Geographical Society, the georama opens its doors in may eighteen twenty five. At the beginning, it receives many visits, even sometimes prestigious ones. Soldiers, navigators, geographers come to the boulevard des Capucines. In october eighteen twenty seven, *The Literary Gazette* claims that the georama « is one of the most pleasing exhibitions of the French capital, and is remarkable, not to say unique, for the degree in which it combines the advantage of scientific instruction with the gratification afforded by a grand and imposing spectacle ». In January eighteen twenty nine, Prince Pückler-Muskau, the famous German traveller, begins his visit to what he calls the « parisian *amas* » (panorama, neorama, diorama, uranorama, cosmorama) with « the *ama* of geography, the georama », of which he states that « no ordinary globe could yield geography so clear », and that schools should be set up in such « bellies of the earth ». The georama is still visited by members of the government and of the royal court : among them the duke of Orleans (who will become soon King Louis-Philippe), and the duke of Bordeaux (grandson of the current king, Charles the tenth). The pedagogical efficiency of the georama leads to some plans for installing in the building a school of geography. But the political situation is not in favor of these plans. However, the georama had been created inside a specific context : many voices are claiming for a larger diffusion of the geographical knowledge, and for an improvement of geographical education inside and outside school. For instance, during the years Vivien de Saint-Martin was designing the georama, he was at the same time involved in the redaction and the diffusion of what he called *Bibliomappes*, that were conceived as hand-books for various publics. In eighteen twenty nine Vivien de Saint-Martin will send to the Minister of public instruction a letter on « the necessity of reforming or even beginning the teaching of geography...in the university ». The Geographical Society, for its part, tries to get supports

from the government for its various prizes and publications. The georama plays its part, whether small it could be, in the renovation of the french geographical culture at the beginning of the nineteenth century.

One of the more enthusiast propagandist of the georama within the Geographical Society is Marc-Antoine Jullien. His reactions are rather revealing of the way which some parisian intellectuals received the georama. Jullien, born in seventeen seventy five, had become one of the leaders of the french revolution, when he was still a young boy. He was a Jacobin, close to Robespierre, and he was only sixteen years old when he was sent to Bordeaux to eliminate the main opponents of the Montagnards (the Girondins). When Robespierre falls, he is not guillotined, because of his youth, but he is put in prison. Jullien recovers a sort of political authority near Bonaparte, during the Italy wars. At he time of the Restoration, he is become a liberal and constitutional monarchist. However, he will go on defending, in his numerous books, the cosmopolitic and educative ideals that came from the Enlightenment. As many intellectuals of his time, he wants to maintain a republican spirit in a cultural and political context that had been much transformed. This is probably the reason why Jullien is closely interested in the various utopists projects that rise during this period (from Saint-Simon to Owen). In the same way, Jullien is involved in the fight for the independance of Greece and Poland. In eighteen nineteen, he creates the *Revue encyclopédique*, which becomes soon one of the most important liberal review of his time. In this review Jullien announces the creation of the georama, and then presents the lessons that are proposed in the building. Jullien is a member of the Geographical Society since the beginning, and seeks many times to organize the support of the Society for the georama. He would like the members of the Society to give lessons in the georama, and he wants the Society to open a subscription. He fails in both case. In eighteen forty five, he writes a long memoir on favor of the georama, and moreover, rather surprisingly, he presents himself as the creator of the first georama. Why such an interest from Jullien ? We must not forget that Jullien is also an important theorician of pedagogy. He has stayed, like the german geographer Karl Ritter, some months in Switzerland in the pedagogical intitution created by Pestalozzi. He has written a book on the pedagogical methods that were employed in this institution. We must connect the interest in the georama with the pedagogical reflections developed by Jullien. And first with the priority that Jullien gives to the sight for the improvement of knowledge. As we know, the georama is mainly a visual means to improve one's geographical knowledge. But the georama could be a powerful means for the study of geography also in another way. As a matter of fact, the spectators that stands inside the sphere

are learning the world, and thanks to the map they can get a cosmopolitic way of thinking. The georama, and in a more general way the geographical knowledge, are thought by Jullien and other philanthropists of the time, as powerful means for the development of a spirit of universalism and freedom. Jullien is still in the tradition of the Enlightenment. The german philosopher Emmanuel Kant had stated the same things about geography in his lessons.

Finally, we can understand why geographers and intellectuals of that time have been interested in the georama. The georama, particularly thanks to its spectacular look, could represent a efficient means for the promotion of geography in the french society, at a time when France was entering in a period of modernization. And the georama is placed on that side. In eighteen twenty five, a vaudeville, *Les entrepreneurs*, is created in the Théâtre des Variétés, next to the passage des Panoramas. In that play, the various *amas* of the year, and the georama too, are given to mockery. The play is quite shot down the next morning in *Le Constitutionnel*, a newspaper created by Jullien. The argument developed in the paper is modernization : the georama is as the railway and the telegraph, on the side of the civilization. Moreover, the georama is a very good theater where the geographical knowledge can be represented and where the general public and also the politician can become aware of its power. Some, like Jullien and maybe Humboldt, go a little farther : they want the georama to be a means for the diffusion of an universalist mind, inside the european culture.

V. Unfortunately, the georama does not appear to be truly appealing to the general public and the politicians. Rather rapidly, financial difficulties begin to rise up. Delanglard does not succeed in paying the rent of the building, and he must fly in England to avoid prison. In London, he attends the creation of the Royal Geographical Society. We can guess that he takes advantage of this new situation to have his georama known in London. He dies in eighteen thirty two. His widow cannot prevent the destruction of the georama in eighteen thirty three.

However, the idea and the spirit of the georama will not disappear with its creator.

Some establishments will be created, that claim the heritage of the first georama. I give only few examples. Asoon as eighteen thirty two, a « new georama » is opened passage Colbert. The aim of that new institution is scholastic. It is directed towards the boarding schools. It consists in three georamas, smaller than the first one (about four meters in diameter), that can receive only few people. The first of these small sphere gives the physical geography, the second one gives the political geography, and the third gives the history of travels and navigations.

It seems that in the same period, an ingeneer cartographer, Breugnot, had begun to conceive a new project for a big georama. He enters in partnership with Charles Guérin. But soon after, in eighteen forty four, Guérin takes possession of the project, and sets a georama in the gardens of the Champs-Élysées (illustrations : intérieur et extérieur). This story sounds like the previous one : the map is again designed by Vivien de Saint-Martin. The Geographical Society is involved. Bory de Saint-Vincent writes an account for the Académie des Sciences. In this report, Bory is very favorable to the georama, that he claims the best pedagogical means for geography. But again the plan fails. The georama of Guérin is adjudicated in eighteen fifty.

A « portable georama » is created in eighteen fifty seven, by Blangis (of which nothing is known). It is a smaller globe, of three meters in circumference. It is printed in black and white on calico.

The invention of Delanglard seems to have had a stronger echo in London. In eighteen forty nine, a debate is organized on this question in the Royal geographical Society. From eighteen fifty one onwards a spectacular *Great globe* is built by James Wyld in Leicester square (illustrations). The building is destroyed in eighteen sixty one. Ralph Hyde has extensively written on it, so I refer to his papers.

However the word *georama* is used in France until the end of the nineteenth century, with reference to various geographical means. In the forties, a teacher called Saty publishes a « symbolic georama » for the elementary schools. It consists only in one map accompanied by tables of geographical names. But, above all, the word will be used to refer to geographical gardens. I do not enter in that other story, which is a rather complex one. Let us say only that in eighteen thirty eight a professor of geography displays in Paris such a geographical garden under the title georama. In eighteen sixty eight the director of an elementary school, Chardon, opens a great garden with the same name next to the Parc Montsouris (illustration). The garden is accompanied by a magazine also untitled *Georama*. All disappears in the seventies. In both case, the Geographical Society expresses its interest for the projects.

But, to my knowledge, at the end of the nineteenth century, we don't find in France any reference to the georama created by Delanglard. The story seems to have come to its end.

Résumé :

This paper is an analysis of the first parisian Georama, achieved in Paris in 1825 by Delanglard. The paper describes first the building and its contents, and then presents its authors, the cultural context of the construction, and finally its reception among intellectuals.